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Paterson As a Music Centre

By WILLIAM MORRISON KREAMER,
President of Musicians' Club, of Paterson, N. J.

Paterson's fame as a musical centre is mainly due to the large music festivals conducted by C. Mortimer Wiske, apostle and exponent of modern music in Paterson. The roster of the Festival Society's membership has included in its twenty years' existence every serious-minded singer of Paterson since the society's first performance—that of "The Messiah" in 1897, up to the Berlioz "Requiem" in 1916.

It was fortunate for the musicians of the "Silk City" to have an array of talented and energetic musical leaders and teachers who, as early as the '70's and '80's faithfully labored with high ideals to lay a foundation the superstructure of which is now being enjoyed by the musicians of to-day. Such men as Florian Oborski, Charles E. Atherton, Thomas Benson, L. H. T. William Rauchfuss, William Davis and Dr. Percy Goetchnius all left an impress on the musical life of Paterson.

So far as is known the first organized male chorus in Paterson, outside of the German speaking societies, was the Paterson Glee Club, formed in October, 1879, with Florian Oborski as conductor, but its career lasted less than a year. This marks the connecting link, spanning fourteen years, between the Oborski and Wiske eras in Paterson musical life, as the Orpheus Club was organized in 1894 and C. Mortimer Wiske was chosen as musical director. For over twenty years this club has flourished. The three subscription concerts of the Orpheus Club were recognized as the height of the artistic musical season of Paterson, and on its programmes have been noted such artists as Josef Hofmann, Raoul Pugno, Charlotte Maconda, Yvonne De Treville, Mary Louise Clary, Blanche Duffield, Hans Kronold, Josephine Jacoby, Ellison Van Hoose, Lucy Marsh, Percy Hemus, Bruno Huhn, Giuseppe Campanari, Leopold Winkler, Charles Gilbert Sross, Corinne Rider-Kelsey, Yolando Mero, Namara-Toye, the Kneisel Quartet, and many others equally prominent.

To Mr. Wiske's efforts was due the formation of the Paterson Festival Chorus, whose initial performance was "The Messiah." Each of the succeeding years has seen the festival programme enlarged and developed until, with the assistance of famous singers and instrumentalists, the Paterson festivals have measured up with the festivals in other famous musical centres. During these years "The Messiah," "Elijah," "Creation," "The Redemption," "Stabat Mater," "St. Paul," "Israel in Egypt," "Gallia," "Martha," "The Bohemian Girl," "Fair Ellen," and many cantatas and part songs were used in making up three-night programmes. Such stars as Sembrich, Nordica, Gadske, Schumann-Heink, Bloomfield-Zeissler, Lillian Blauvelt, Mabel Garrison, Amato, McCormack, Campanari, Witherspoon, Riccardo Martin, Henri Scott, Daniel Beddoe, Alma Gluck, Bonci and Leginska have contributed to these festival nights in the Paterson Armory.

One of the influences emanating from the Paterson festivals for musical students was the placing on the regular programme of one of the big concert nights a "local" artist. A contest has been held for the last few years a few months prior to the date of the concerts in which the students were given a chance to exhibit to the committee in charge and to the general public their capabilities. One year it would be a vocalist and the next possibly an instrumentalist. A number of real "finds" have been made, and they are now enjoying the success that such prominence can give. It has encouraged students of the voice especially to train and prepare for possible opportunities that would enable them to fit themselves for an artist's career.

It is interesting to note that most of those conducting the music in our churches are local men who have persevered in their preparation and have "made good." Chorus work in church choirs in Paterson is highly commended, and it is greatly due to the painstaking efforts of our organists and their leaders that this is so.

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NEWS AND NOTES OF THE STUDIOS.

Zilpha Barnes Wood, teacher of voice, has opened a new studio at 578 Madison Avenue. Her studio was for many years in Carnegie Hall.

Mme. Esperanza Garrigue has reopened a vocal studio at the Hotel Richmond, 70 West Forty-sixth Street.

Harry Munro is the author of a new book on the voice, entitled "Voice: Its Origin and Divine Nature." This little 67-page volume is a scientific treatise on the voice and contains much valuable information for stu-

dents as well as the professional singer. One of the real features of Mr. Munro's book is the fact that he gives the reader valuable information in brief form.

Mme. Alice Garrigue Mott, vocal teacher, has returned from her summer vacation and resumed teaching at her residence-studio, 172 West 79th Street.

At the de Bauere School of Music and Languages, at 116 West 76th Street, instruction is given in voice, violin, piano, theory, sight reading and languages. Mme. Clara de Bauere is directress and teacher of singing.

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Developing a Sense of Rhythm

By DUDLEY BUCK.

"Why are singers as a rule such poor musicians?" is an oft repeated question, and I am sorry to be obliged to acknowledge that it is a very apt one. The fact is that, as a rule, singers travel a very narrow musical path, always intent upon the tone production and the vocal effect of whatever they are doing.

These are vital points, I grant you, and nobody can climb to great vocal heights without technique, but when they are obtained at the expense of time and rhythm they count but little.

A composition sung in bad rhythm loses all interest, for rhythm is the soul of music, and without it little effect can be obtained. The same might also be said of time, for time and rhythm are closely related and are absolutely vital from the interpretive side of the art.

Wagner, in one of his articles on "How to Study My Operas," said: "Learn all my works in strict time, and afterward you will see that it is not necessary to take many liberties with them."

I think this rule would be a good one for the student to apply to all his work. He would soon find that his vocal efforts were not destroyed but considerably augmented by the rhythm he would gain. I do not mean to say that we do not want accelerandos and retardandos—far from it, they are as necessary to interpretation as is strict time. But I do say that the accelerandos or retardandos can be made—yes, must be made—in rhythm to give the listener the proper satisfaction.

Some years ago, while conversing with a musician of international reputation on the subject of time and rhythm, he told me, to my great surprise, that at the age of twenty he could hardly play a simple hymn in time. I had always admired his keen sense of rhythm, and I told him so, asking him how he had brought about the great change.

"Well," he replied, "I learned to play the violin and I learned to play the piano, and I went to hear all the orchestral concerts I could, all the vocal concerts by good artists that I could, and little by little I learned to count when I heard some one else performing, and finally I learned to count when I was performing myself."

As I said, this man brought himself up to be a musician with the strongest sense of rhythm. So can you, if you go about it in the right way. If you intend to make an artist of yourself, do not be a singer alone, be a musician. Study some instrument; any one will do, but I would suggest the violin, because it will teach you to appreciate a legato tone and give you the true idea of the infinitesimal changes of pitch which you can show with the violin, as with the voice.

Read musical history, study literature, learn at least one other language—in short, develop your mind as well as your vocal apparatus, for the former is quite as necessary as the latter to fit you to become the interpreter of the great thoughts of the masters.



DUDLEY BUCK.